M. E. STEARNS

College News

Vol. 10. No. 17 WELLESLEY, MASS., WEDNESDAY, FEBRUARY 15, 1911 Price 5 Cents

THIRD ARTIST RECITAL.

Mr. Xaver Scharwenka gave us our last Artist Recital of this year, Monday evening, February 6. He presented a very interesting program, one which gave adequate scope for his display of versatile and intelligent musical art. The fact that he brought his own piano was very characteristic of his playing; it had the independence and mastery of possession.

His first big Chopin number had exceedingly great difficulties of technique—perhaps the greatest of any piece written for the piano—and the player executed it with a masterful, firm touch, brought a great depth of tone out of it, and achieved fine rhetorical effects. It was essentially exciting, and made a very impressive opening number.

The following Liszt selections obtruded their technique upon us. Mr. Scharwenka's runs had a ravishing daintiness, ease and clearness, and in the "Ricordanza" they gave a character almost childlike to the lightness and sweetness of the piece, so that its meaning and message was poignantly felt. Imagination was powerfully present again in the "Mephisto Valse," which was very mysterious. The various moods were well chained together and strikingly contrasted, and the suspense was managed dramatically. The player showed himself capable in this number to capture that elusive thing, "atmosphere." The character of this piece demands something more than "legitimate piano playing" to make it interesting, and the recurring weird melody wrung all its meaning out of the pure tone and impressionistic thunderous effects of the artist. The surprise in ending with the final twist to a different key was managed with a finish and precision that was very moving.

A Chopin nocturne followed as an encore, and here Mr. Scharwenka's dignity and graciousness in giving encores deserves tribute. The imaginative element was in such prominence in the rendition of this selection as to make the effect almost dreamlike. Always pianistically conceived, the voices were like singing, the phrases completed in a way that made the long, pleasing melodies subside, as it were, into effervescences. The nocturne character was definite and in perfect proportions.

The long Beethoven sonata received an intelligent and appreciative execution, the quietness, the delicacy, and, above all, the essential bigness of the sonata being well interpreted. All the possibilities of tone and mood and feeling came out wonderfully, and one felt oneself stirred by the dignity and greatness of the work. This number was especially interesting, following directly, as it did, upon the Liszt and Chopin selections.

Mr. Scharwenka's own compositions were most welcome after the evidence of study before. His first, "Theme with Variations," was especially interesting, and showed great skill in composition. The two "Polish Dances" had a splendid folk-song individuality, and progressed with abandon and a lively charm.

Two more encores followed, a "Waldstuck" of Schumann's, played with the dreaminess, the perfectness and finish which leave no trace of workmanship, and a Chopin "Walz" with exquisite articulation and spirit. Mr. Scharwenka is an artist who reads his masters faithfully, who allows nothing of theirs to be hidden from him, and who does not obtrude his own style upon his interpretations to the extent of concealing, even slightly, their original meaning.

His programme in full was as follows:

Fantasie, Op. 49, F minor, Chopin

Ricordanza, } Liszt
Mcphisto Valse, }

Sonata, Op. 57, F minor (appassionata), Beethoven

Allegro assai
Andante con moto
Allegro ma non troppo

Theme and Variations, Op. 48,
Novellette, Op. 22,
Spanish Serenade, Op. 63,
Two Polish Dances, Op. 15, Op. 3,
Staccato Etude, Op. 27. } Xaver Scharwenka

GLEE CLUB CONCERT.

On Friday and Saturday evenings, February 10 and 11, College Hall Chapel was filled with crowds of those who had come to hear the annual concert of the Glee and Mandolin Clubs. The entire program went with a snap that assured success, and both clubs responded unusually well to their leaders.

The Glee Club began the concert with the singing of "'Neath the Oaks" and "The Maiden and the Nightingale," which caught the fancy of the audience from the start. The encore, "The Gap in the Hedge," was well received.

The opening number of the Mandolin Club was a march, "Monstrat Viam." This went with a dash that evoked much applause. The encore was a "Football Medley," arranged from football songs of Yale and Harvard. This proved so popular that it, too, was encored.

Then the Glee Club sang the "Rose Waltz," whose beautiful melody was well brought out by the singing. For an encore there was a charming little "coon" song, "Pale Brown Lady Sue."

The Mandolin Quartet followed. Mildred Wilson played first mandolin, Eleanor Hall, second mandolin, Alberta Peltz, mandola and Carrie Longanecker, guitar. The first of the two numbers was a simple little lullaby, "Sleep, Little Baby of Mine," played very softly and dreamily. The second number was "Wooden Shoes," which showed the real powers of the quartet to the best advantage, as the time was exceedingly difficult for concerted playing. It was repeated as an encore.

The popular "Shoogy Shoo" was sung next by the Glee Club, the musical setting of Paul Ambrose being the one used. This song never fails to win applause and the Glee Club's sympathetic rendition won it more laurels. The second part of this number was "The Tale of the Moon and the Star." It was one of the best sung and catchiest numbers the Glee Club has ever sung. The encore was "O Heart o' Mine."

The concluding number of the first part of the program was the "Medley" by the Mandolin Club. The latter part of this, including "My Hero," was extremely well played and was repeated as an encore.

The second part of the concert began with the "Topical Song," written this year by Persis Pursell and Sylvia Goulston, to the tune of "The Girl with the Brogue," from "The Arcadians." We rejoiced over the prospect of a Faculty with solitaires, over the information kindly given to Sophomores that "if they were dutiful they would be beautiful," and most especially were we comforted by the reassurance that "we still have Tupelo." Harriet Coman sang the verses, and the Glee Club the chorus.

The next of the Mandolin Club's numbers, "Salut d'Amour," showed the best work it did in the evening. The shading, with the usually sustained soft notes was exquisite and showed much careful preparation.

The Glee Club followed with a duet and chorus, "The Miller's Wooing." Miss Goss and Miss Smart sang the solo parts. Both of the solo voices were clear and sweet, and the chorus was especially effective.

The Mandolin Club's fourth number was "Water Lilies." It was a composition with attractive, rippling melody and unexpected louder parts. The encore was "La Zithera," which was played upon all the instruments after the manner of a harp and gave a perfect imitation of the soft tinkle of a zither.

The Glee Club's last number was an Indian Serenade, which showed very good, united work. The next number was the quartet, composed of Miss Goss, Miss Coman, Miss Goding and Miss Rugg. The first number was especially lovely, and the four voices blended exceedingly well. The second number was a rather weird song, "Far Off I Hear a Lover's Flute." This, too showed splendid work by all four members of the quartet.

The Mandolin Club's concluding number was a rapid Spanish waltz, "Pepeeta." It was a brilliant concert piece and found much favor with the audience.

The program was concluded by "Alma Mater," by the Glee and Mandolin Clubs.

PROGRAM.

Part One.

I. (a) "'Neath the Oaks."
(b) "The Maiden and the Nightingale," Frank Renard

II. "Monstrat Viam," Alfred C. Joy

III. "Rose Waltz," Moritz Penschel

IV. (a) "Sleep, Little Baby of Mine," Arranged by G. L. Lansing
(b) "Wooden Shoes," S. Gibson Cooke
Misses Wilson, Hall, Peltz, Longanecker.

V. (a) "Shoogy Shoo," Paul Ambrose
(b) "The Tale of the Moon and the Star," Joseph M. Daly

VI. Medley, Arranged by G. L. Lansing
Mandolin Club.

Part Two.

I. Topical Song.
Miss Coman.

II. "Salut d'Amour," Elgar
Arranged by G. L. Lansing
Mandolin Club.

III. "The Miller's Wooing," Eaton Faning
Miss Smart, Miss Goss and Glee Club.

IV. "Water Lilies," Paul F. Johanning
(Encore, "La Zithera," Arranged by G. L. Lansing.)
Mandolin Club.

V. (a) "Indian Serenade," Lorena Beresford
Glee Club.
(b) "From the Land of the Sky Blue Water,"
"Far Off I Hear a Lover's Flute."
Quartet.

(Continued on page 4.)

College News.

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EDITORIAL.

To bore—or to be bored—? The NEWS propounds the question to its readers with all seriousness, as one to be duly considered. Especially profitable is such meditation at this time of the year, when, with midyears—let us hope, safely,—behind you, you are plunging blindly into a new semester, your note-book filled with new, empty pages. Your mind also is conveniently cleared of all surplus knowledge of the past half year's work, and you are ready to assimilate all the new lectures and discussions which will soon almost swamp you with their conflicting ideas. At such a time, you perhaps insist, you consider that abstract meditation is not the wisest way in which to open a semester's work; the NEWS, however, hastens to assure you that a few moments' consideration of the subject of Boredom will not greatly stand in the way of the A credits which you are planning for.

Unless you are a very exceptional kind of a person—and you most probably are not—you are rather likely to have one of two prevailing tendencies in your relationships with those about you—you are either one who bores some, if not all, of your neighbors—or, if you are clever enough not to bore them, you are bored by them.

It may not be given you to choose between these attitudes—for, if you bore your friends, you are doubtless happy in your ignorance. The refreshing side of you is that you have no idea that you are uttering bromidioms, or talking endlessly on worn-out subjects. You yourself are delightfully interested in what you are saying, and it does not occur to you that some one else would make exactly the same remark under the same circumstances. You are having a much more satisfactory experience than your bored, superior friend, and in the opinion of the editor, you are much more to be envied than she. For she—poor mortal—no matter how easy originality may be to her, has her reputation to uphold; she must be witty—or, if not witty, she must at least escape the bromidia. She is bound, at certain times, to become self-conscious, and to consider the impression she is making, for she inevitably comes once in a while into contact with another before whom every scrap of her self-confidence vanishes, and she begins to wonder why she is so hopelessly uninteresting. She is continually on the alert to catch and comment on bromidic remarks of others; she has become almost morbidly sensitive to them, and she is likely to construe the most harmless statements into glaring bromidioms. She looks on life from a vastly superior standpoint, and in reality narrows herself down to a pitifully small outlook, bounded by her own ideas—poor, or good, as the case may be—of the interesting and the stupid. She chooses her associates from this outlook—governs her choices and her actions from this outlook; she is decidedly in danger of becoming an insufferable egotist—all because she is bored.

The person who bores, however, has the happy faculty of never being bored, and, because she demands less she is, on the whole, a more comfortable person to live with. She finds something interesting in each new individuality with which she comes in contact; she does not demand that that person be startlingly original. She finds pleasure, not only in people, but in situations the most commonplace, at which her bored neighbor would sigh in excess of boredom She could say truly with Mr. J. R. Green:—"What seems fairer to me as life goes by, is the love and peace and tenderness of it; not its wit and cleverness and grandeur of knowledge, grand as knowledge is, but just the laughter of little children, and the friendship of friends, and the cosy talk by the fireside, and the sight of flowers, and the sound of music."

Results of the Suffrage Vote.

The voting of February 1 on the question of equal suffrage resulted in a student vote of 850, of which 557 were opposed to the extension of suffrage, 293 in favor of it. Of the 45 votes cast by the Faculty, 36 were in favor of it, 9 opposed. The classes voted as follows:

1911: Yes, 83. No, 103.
1912: Yes, 66. No, 118.
1913: Yes, 59. No, 115.
1914: Yes, 67. No, 194.

This adverse vote is attributed to lack of knowledge and indifference on the part of the majority of the student body.

"It seems unlikely that such a vote would have occurred at Vassar, where the spirit seems uncommonly militant of recent years. One is usually told 'back East' of the pioneer flavor to the Wellesley traditions, of how the college stood out stoutly for an entire Faculty of women, for example, and other things equally impressive in the early days. But we fear that this vote on woman's suffrage scarcely reflects anything but the indifference to contemporary life of a lot of sheltered young women."

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COLLEGE CALENDAR.

Wednesday, February 15, at 4.30 P.M., in the Memorial Chapel, first of the Organ Recitals.

Sunday, February 19, at 11.00 A.M., service in Houghton Memorial Chapel. Sermon by President William P. Hyde of Bowdoin College, Brunswick, Maine.

At 7.00 P.M., in the chapel, vespers. Address by Mrs. Lucia Thayer, president of the College Settlements Association.

Monday, February 20, at 4.45 P.M., in the Memorial Chapel, first of a series of religious services, lasting through the week. Address by Professor Kendrick.

At 7.30 P.M., in College Hall Chapel, reading, by Miss Frances Nevin, from Maeterlinck's "The Blue Bird."

Wednesday, February 22, at 4.45 P.M., in Memorial Chapel, an address by Mr. Talcott Williams.

COLLEGE NOTES.

The Revue Pédagogique, Paris, published, in its issue of December 15, 1910, a twelve-page paper on "L'Enseignement du français dans un Collège Américaine," written by Associate Professor Puthod, to be followed by another, in a subsequent number of that monthly, on the practical results achieved by students.

On Tuesday evening, in the Physics Lecture Room, a meeting of the Science Club was held. Dr. McDowell gave an illustrated lecture on "Progress in Illumination."

The Christian Association meeting in College Hall Chapel, last Thursday evening, was led by Persis Pursell; the leader in the village was Miss Merrill.

Miss Helene Forest, Instructor in the Department of French, on February 4 addressed the Boston group of the New England Modern Language Association on the "Training of Modern Language Teachers in French Universities for Home and Foreign Posts."

NOTICES.

On Saturday, February 18, at 7.30 o'clock, Miss Mabel Robinson of the Zoology Department will give a lecture on the common birds of Europe and Great Britain. The specimens will be selected from the birds in the museum of the Department of Zoology, and will be exhibited by means of the new Epidiascope in the Geology Lecture room. This lecture will be of special interest to those who have visited, or who contemplate visiting Europe, and all members of the college are cordially invited.

An English lady, who is in charge of the children of the Maharajah of Kolhapur, India, wishes an American young woman as a companion in this work. The prescribed duties of this person would consist mainly of piano lessons for one of the children. Anyone who should take the place would be expected to pay her traveling expenses to India and return, but she would be at no expense for living, and she would have a compensation of about thirteen dollars a month. It must be evident that the position affords rare opportunity for becoming acquainted with an interesting country and a novel phase of life. Anyone interested is asked to address or see Miss Caswell, 130 College Hall, who has a letter giving further details regarding the position.

AT THE THEATERS.

TREMONT: "Ziegfeld Revue, Follies of 1910."
BOSTON: Julian Eltinge in "The Fascinating Widow."
COLONIAL: "The Dollar Princess."
SHUBERT: Sam Bernard in "He Came from Milwaukee."
MAJESTIC: "Madame X."
GLOBE: "The Rosary."
HOLLIS-STREET: John Drew in "Smith."
PARK: William H. Crane in "U. S. Minister Bedloe."
CASTLE-SQUARE: "Faust."

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MUSIC NOTES.

The Midyear Organ Recitals will begin Wednesday afternoon, February 15, at 4.30 o'clock, in the Memorial Chapel. The second recital, on account of the holiday on February 22, will occur on March 1. The programme for the first is as follows:

I. Fourth Organ Sonata.....Mendelssohn
Allegro con brio
Andante religioso
Allegro maestoso e vivaci

II. Canon in F sharp.....Gustav Merkel (1827-1885)
Caprice in A (new).....Ralph Kinder
Nocturne in F.....Russell King Miller
Concert Scherzo in F.....Purcell J. Mansfield

On Monday evening, March 6, Professor C. H. Farnsworth of Teacher's College, Columbia University, will give a lecture in Billings Hall on the place and value of practical music in the college curriculum.

The Musical Vespers' programme for last Sunday, February 12, was as follows:

Processional: "Ancient of Days".....Jeffries
Hymn: 816.
Service Anthem: "The Strain Upraise".....D. Buck
Psalm: 96.
Organ: "Vision".....Rheinberge
"Hymnus".....C. Piutti
"Clair de Lune".....Krag-Elert
Choir: "Seek Ye the Lord".....J. V. Roberts
Recessional: 823.....H. C. M.

The soloists were Miss Smart and Miss Murray.

A Faculty Recital was given, Tuesday afternoon, February 14, in Billings Hall, by Professor Macdougall, as pianist, and Mr. Foster, as violinist. The programme in full was as follows:

I. Sonata for Pianoforte and Violin in A major.....Handel
Andante, Allegro
Adagio, Allegretto moderato

This Sonata has been arranged from the original edition (figured bass only) by Ferdinand David. It consists of two disconnected, quick movements, each introduced by a slow movement. The last movement has the rhythm of a Gigue but the character of a Siciliano.

II. Sonata for Pianoforte and Violin in A major.....Beethoven
Adagio sostenuto, Presto
Andante con variazioni
Presto

This Sonata is universally known as the "Kreutzer" Sonata, from its dedication to Rudolph Kreutzer, the violinist and author of the Etudes. Tolstoi called attention in a somewhat rhapsodical and unwholesome way to the work in his "The Kreutzer Sonata." A majority of Beethoven lovers will disagree with Vincent D'Indy when he says, "malgre sa notoriete, cette Sonate n'est nullement l'une des meilleures de Beethoven."

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GLEE CLUB CONCERT—Continued.

VI. (a) "Pepeeta." R. E. Hildreth
Mandolin Club.

(b) "Alma Mater."
Glee and Mandolin Clubs.

GLEE CLUB.

Leader, Harriet D. Coman, 1911. President, Gertrude Rugg, 1911. Accompanist, Katherine Mortenson, 1912. First Sopranos: Dorothy Bullard, 1912, Harriet Coman, 1911, Helen Eaton, 1912, Ruth Hypes, 1913, Alice Smart, 1911, Natalie Williams, 1913, Alice Wormwood, 1913. Second Sopranos: Constance Block, Louise Eppich, 1913, Ella Lounsbery, 1911, Ruth Mulligan, 1911, Gertrude Rugg, 1911. First Altos: Alecia Brown, 1912, Lucy Roberts, 1912, Emily Goding, 1911, Ruth Rodman, 1912, Madalene Tillson, 1911. Second Altos: Margaret Buckley, 1912, Helen Goss, 1912, Josephine Pitman, 1912, Carol Prentice, 1913.

MANDOLIN CLUB.

Leader, Mildred Wilson, 1911. Assistant Leader, Eleanor Hall, 1912. President, Ruth Grinnell, 1911. First Mandolin: Dorothy Baldwin, 1911, Mary Francis, 1911, Ruth Grinnell, 1911, Edith Haley, 1911, Eleanor Hall, 1912, Artus James, 1913, Mildred Wilson, 1911, Lili Zimmerman, 1912. Second Mandolin: Margaret Baldwin, 1911, Florence Beals, 1911, Frances Faunce, 1912, Marion Rice, 1911, Eleanor Wheeler, 1912. Third Mandolin: Elizabeth Haynes, 1913, Mabel Winslow, 1913. Mandola: Alberta Peltz, 1911, Edith Wilson, 1913. Violin: Clare Rosenberg, 1912. Guitar: Marian Johnson, 1912, Marian Prince, 1913, Carrie Longanecker, 1912, Marjorie Soule, 1913. Banjo: Agnes Butler, 1913, Marian Shoemaker, 1913, Mona Kelly, 1911, Hester Young, 1912. Tympanies: Lili Zimmerman, 1912. Director: G. L. Lansing.

DEPARTMENT OF ELOCUTION.

A Plea for the Study of Elocution and a Brief Statement of the Courses Wellesley College Offers.

It cannot be a new fact to anyone that Europeans and returning Americans all criticize severely the speech of American women.

Our latest critic of note, Henry James, accuses us of complaisance and a very general objection to all criticism as an infringement on our independence. We can make our wants known, we can communicate ideas. What matters the how?

James says: "There are violations which, from the moment she is taken as civilized, as educated, as capable of a social part, the 'European' woman is made to pay for; and first among these, it may be said, is that of the unwritten law, that a lady shall speak as a lady. She may talk as she likes, and in proportion, as society is 'good,' it grants her on that point more and more license; but her speech must be to the liking of those whose ear has been cultivated and has become sensitive."

Allow me to make, from this Bryn Mawr address, one more quotation which must appeal to the reason of every thinking woman: "Nothing is more apparent, in presence of any positive tradition of speech, any felt consensus on the vocal, the lingual, the labial question, on the producing the sound, the forming of the word, on the discriminating of the syllable, on the preserving of the difference, than that a deal of trouble has somewhere and somehow been originally taken to establish such things, and that the attention, with all that it implies of vigilance and amenability, is the result of a very highly 'evolved' discipline. Things are worth trouble when you stand or fall by them, and it is not too much to say that men and women alike, in 'Europe,' stand or fall by their degree of mastery of the habit of employing their vocal organs after the fashion of good society."

There was an amusing, but a sad article a year ago in the Boston Transcript by a Bostonian who was slowly becoming aware of the vocal peculiarities of her country-women: . . . "At the end of the year and a half I emerged from my Italian surroundings and began the usual tour across Europe, constantly meeting and talking with Americans. The shock was indescribable. The first day of my journey I occupied the compartment of the railway carriage with four delightful young ladies from various states. Every time any one of them spoke I winced. . . . . I do not expect anyone to believe my description of it."

I think that there is no sensitive woman who has traveled who has not had the same or worse experience. I remember a party of American girls taking possession of a pension in Edinburgh and my sensitiveness to the deserved criticism on their speech. Sad to say all American voices under the stress of excitement are recognized.

Oliver Wendell Holmes, years ago, spoke feelingly on the same subject. Must the criticism be forever smilingly accepted, or is it the duty of every intelligent woman to wake to the fact that something can be done about it?

One of the superintendents of the New York public schools said that he would never employ a teacher without seeing her; and that, no matter how perfect her equipment for teaching, if she had a disagreeable voice and lack of presence, on no condition would he engage her. Is he not right? He would not have another generation by imitation follow such an example.

Lately an Englishwoman addressed the Wellesley Faculty and made everyone who heard her realize the beauty of the English language as strongly as the beauty of her thought. "Her voice was music," and her clear, crisp enunciation a real mental satisfaction. Why not? Those beautiful words have come way down through the ages to us.

My theme was to be not altogether the need of elocution, but also what the college has to offer. All that has been said is timely if the student can be made to realize that voice-training is the essential point in all the work.

The wrong attitude in college, in fact, out of college, too, is that elocution should be the study of those who have talent for it. Far from it! It should, above all, be the study of those deficient in vocal power. We all, too, need to remember that it takes patience and time to combat the faults fostered from childhood. Many a one of us really "speaks as a child," trying, in a child's voice, to record the experience of the woman.

To overcome all this, demands of the student openness to criticism and faithful concentrated practice on technique. Voice work is like five-finger exercises in music, to which even genius is not superior. In our American zeal to get on, we forget this fact.

It is encouraging to know that every voice can be improved. More students should elect the work because of their great need of the training.

Course I has for its object the training in position and breathing—essentials for voice production, indeed, for health and appearance; also training in articulation necessary to all human intercourse, and the simple, direct speaking of good literature.

The small divisions in voice work under Miss Drouet make it possible to approach individual attention in these respects.

Elocution II, in addition to the continuance of the aims of Elocution I—remember, "art is long"— adds the development of bodily freedom and the appreciation and expression of the higher forms of literature.

Elocution III is a course in the interpretation of Shakespeare. There are many approaches to so great an author, one surely being an attempt to express vocally the thought and emotion of the writer. The plays were written for speech. In utterance one becomes conscious of the power and felicity of diction. The characters, too, begin to come out of the pages and live for us. We find that in daily life they thought and felt much as we should. When we find common ground with them, what delight to strive for their higher moods!

There cannot be too much said on the value of really knowing by rote and "by heart" such living literature.

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I.

It is hard for the students to understand the exact necessity of there being a full day of recitations on the Tuesday of the first week of examinations. In spite of the "holiday atmosphere," midyears is, for most people, a decidedly strenuous period; it is easy to talk against "cramming," yet, when a semester's work has to be reviewed in a day, cramming is inevitable. It is often impossible to gain time for review before midyears begin, and when an examination comes on Wednesday, following a day of six recitations on Tuesday, it is a severe tax on almost any student, for few of us, no matter how thoroughly we have kept up in our work, feel able to take our examinations without a fairly systematic study of each course. Of course the case mentioned is an extreme one; yet nearly everyone has a few days of hard, concentrated work, either at the beginning or end of the two weeks. And to have Tuesday free would be of inestimable value. It does not seem to the writer that the value gained from one more day's recitations could outweigh the time used for preparation. 1912.

II.

Is there any reason why the weekly meeting of the Christian Association on Thursday nights cannot be held in Billings Hall instead of in College Hall Chapel? Many of us in the east end of College Hall, for whom Friday is a full day, find it impossible to attend every meeting, and yet our studies are disturbed for over half an hour by the constant stream of people going in and out, the slamming of the door and the intermittent singing. Especially during midyears it has proved distracting and annoying. It is frequently said that we should all attend meetings, but none of us are given back this half hour's time to prepare for our work, nor are our assignments lessened by half an hour because it is Thursday. Unless there is some special objection to be urged against it, I should think that the transference of the meeting to Billings Hall would be a simple solution of the difficulty and prove satisfactory to all of us. 1911.

III.

Now that examinations are over, and before we quite catch our breath again, let us review the last two weeks and decide that, after all, they are not half bad. Our brains throbbed and we worked rapidly and discovered that we were capable of undreamed-of powers of application. The more we crammed, the more we were capable of cramming. Our brains grew clearer and we realized our greater capabilities of concentration. Those vague and loosely-connected hundreds of odd facts were assorted and given their real place; we found out the purpose and careful outline of those five courses which, through the semester, had existed in the form of conglomerate notes and numerous text-books. The fact is that midyears has given us a grasp of ourselves and a grasp of our work as well as a relief from the routine of classes. Have we, then, well-founded reasons for groaning over midyears? And would it not be well, when the time arrives next year, to welcome it as a time of real effort and valuable endeavor rather than an interval of unmerited pain and anguish?

PARLIAMENT OF FOOLS.

Two weeks are past, two fatal weeks, the worst that now shall be,
Is that I can soon unite with my beloved family.
I crammed on Bible and on Lit., with fifty dates apiece,
Recited Latin poems till my friends begged me to cease;
I argued lucidly each day, defined "a fallacy,"
And painfully described a "leaf" for dearest Botany.
But oh! in Lit. we didn't have a solitary date;
In Latin we had reams of "sight"—oh, what will be my fate?
But there's one great consolation that sustains me to the last,—
If they'd asked me something that I knew, I think I might have passed.

SOCIETY NOTES.

THE AGORA.

On Saturday, January 28, the Agora held its third formal meeting of the year. The program consisted of the consideration of the problems of the shop-girl and of the waitress, with suggestions for their improvement through the management of stores and restaurants.

Those who took part were as follows:

Harriet Finch—manager of a department store, modelled on Filene's, Boston.

Kate Parsons—Shop-girl.

Nell Carpenter—Shop-girl from the Finch store.

Caroline Pike—Waitress.

Sarah Baxter—Social worker.

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NOTICE.

All members of the college interested in birds, especially if planning a trip abroad this summer, will find it worth while to examine the case of birds of Western Europe, chiefly from France, derived from the Babcock collection, which have recently been transferred to individual stands and relabeled. This case will be found on the north side of the fourth floor center.

The collection consists of one hundred and one specimens, representing fifty-seven species. Some of these are so similar to our American species as to seem almost like replicas, e. g., the Swallow (cf. Barn-swallow), as might be expected in birds from the same great faunal realm (Holarctic region); while others present interesting differences. The Redbreast is the "Robin Redbreast" of literature, quite different from ours, while the Blackbird is a thrush and shows its kinship with our American robin. The Kingfisher is much smaller and more vividly colored than ours. Bright colors are in evidence also on the Goldfinch, Bullfinch, Titmouse and Green Woodpecker. The Jay is a very giant comparatively, and the Cuckoo is a large, hawklike creature (cf. the Sparrowhawk), whence the old saying that cuckoos became transformed into hawks in winter. The Hoopoe with its striking crest; the Wryneck, a relative of the woodpeckers; and the graceful Wagtails, belong to groups not represented in this country; and the Warblers are quite unrelated to our American warblers, being members of the thrush family.

A. P. MORSE.

Prize of $100 for the Best Essay on "International Arbitration."

The Lake Mohonk Conference on International Arbitration, offers a prize of one hundred dollars for the best essay on "International Arbitration," by an undergraduate student of any American college or university. The donor of the prize is Mr. Chester Dewitt Pugsley, Harvard, '09. The judges are Hon. Elmer Ellsworth Brown, United States Commissioner of Education, Hon. Joseph B. Moore, Justice of the Supreme Court of Michigan, and George Winfield Scott, Ph.D., of Columbia University. The contest closes March 15, 1911.

For the purposes of this contest the term "International Arbitration" may be held to include any subject specifically treated in the "Conventions for the Pacific Settlement of International Disputes," adopted by the first and second Hague Conferences or in the "Draft Convention Relative to the Creation of a Judicial Arbitration Court," agreed to at the second Hague Conference.

The term "undergraduate student" applies only to one who, in a college or scientific school, is doing the work prescribed for the degree of bachelor, or its technical equivalent.

Essays must not exceed five thousand words (a length of three thousand words is suggested as desirable) and must be written, preferably in typewriting, on one side only of plain paper (ruled or unruled) of ordinary letter size (8 x 10½ inches), with a margin of at least 1¼ inches. Manuscripts not easily legible will not be considered.

The name of the writer must not appear on the essay, which should be accompanied by a letter giving the writer's name, class, college and home address, and sent to H. C. Phillips, Secretary Lake Mohonk Conference, Mohonk Lake, N. Y., to reach him not later than March 15, 1911. Essays should be mailed flat (not rolled).

The award of the prize will be made at the meeting of the Lake Mohonk Conference, in May, 1911, to which the winner will receive an invitation.

For additional information, references, etc., address the Secretary of the Conference.

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In the death of Ethel Folger Williams, the Class of 1905 has lost a loyal member whose ready and affectionate service to friend, class and college is held in grateful remembrance. We wish to extend the sympathy of the class to her husband and family and to express the sorrow of her college classmates in the loss of so true a friend.

LUNA KNIGHT FRENCH,
JESSIE STEANE FROST,
HELEN R. NORTON.
For the class.

ALUMNÆ NOTES.

In addition to notes concerning graduates, the Alumnæ column will contain items of interest about members of the Faculty, past and present, and former students.

The annual luncheon of the New York Wellesley Club will be held at the Hotel Astor, Broadway and 44th street, on Saturday, February 18, at 1 o'clock. Any Wellesley student or alumna who can be in New York City on that day will be cordially welcomed at the luncheon. Will those who plan to attend please notify the secretary. Those accepting will be held responsible for their places, unless they notify the secretary to the contrary more than twenty-four hours in advance of the luncheon. The cost will be $2.50 a plate.

KATHARINE H. SCOTT,
Corresponding Secretary.

The Record of the Class of 1905 is ready for publication. Anyone wishing a copy may obtain one by sending one dollar, the price of the book, to Laura A. Welch, 26 Cottage Street, Wellesley, Mass.

At the session of the New York Psychological Society, held last week, which was open to members of the American Society, Miss Calkins read a paper on "Psychology as a Basis for the Social Sciences." Other Wellesley representatives at these meetings were Miss Gamble and Miss Cook.

Miss Emma H. Miller, 1905, who has been manager of the Tally-Ho Lunch and Tea Room in New York, announces that she is succeeding Miss Bensel as owner. She is to be assisted in the management by Miss Theodora Miller. The Tally-Ho is at 20 East 34th street.

Miss Ruth I. Eager, 1902, is teaching English in Putnam Hall, Poughkeepsie, New York.

Miss Alice Webb Stockwell, 1904, is teaching in Miss Pierce's School in Brookline, Massachusetts.

Miss Ellen R. Manchester, 1905, is teaching in the Emma Willard School, Troy, New York.

Miss Marian W. Berry, 1907, is teaching in the High School at Medford, Massachusetts.

Miss Gertrude Mevis, 1908, is teaching in Johnstown, Pennsylvania.

Miss H. Catherine Paul, 1908, is teaching English and English History in the High School at Weymouth, Massachusetts.

Miss Helena L. Butterbach, 1909, is teaching French and German in the High School at Redbank, New Jersey.

Mrs. Victor F. Jones, (Adah Sawyer, 1909), is spending the winter in Nassau, Bahamas. Her address is: Box 384, Nassau, N. P., Bahamas.

Miss Mary F. Mecredy, 1909, is teaching at Morenci, Arizona. Her address is: Box 524, Morenci, Arizona.

Miss Helen B. Knapp, 1909, is teaching Physics, Chemistry and Algebra in the High School at Elkhorn, Wisconsin.

Miss Alice W. Dearborn, 1910, is teaching English, History and Algebra in the High School at Princeton, Maine.

Miss Margery Fritze, 1910, is in the Public Library at St. Joseph, Michigan.

Miss Margaret Seccombe, 1910, is teaching in a private family in Windsor, Vermont.

Miss Geneva Baldwin, Miss Doris Bastok and Miss Cora Covey, all of the Department of Physical Education and Hygiene, 1910, are teaching gymnastics in the public schools of Yonkers, New York.

Miss Eleanor Cummings, Department of Hygiene and Physical Education, 1910, is employed by the Y. M. C. A. in Dayton, Ohio.

MARRIAGES.

BUCHER—SHERWOOD. September 13, 1910, in Spokane, Washington, Miss Ethel A. Sherwood, 1901, to Mr. Paul Bucher. At home, 1019 West 14th Avenue, Spokane, Washington.

DEATHS.

January 15, 1911, in Middletown, Connecticut, Mrs. Lydia Bartlett Richardson, mother of Alice M. Richardson, 1890.

January 25, 1911, in Neshanic, New Jersey, Henry Underhill Hart, brother of Helen R. Hart, 1909.

February 6, 1911, in New York City, Miss Martha Freeman Goddard, 1892. Miss Goddard, who was first assistant in the Biological Department of the Morris High School, was prominent in New York because of her biological work. She received her special training in Germany and Switzerland as a Fellow of the Collegiate Alumnæ Association. In 1910 she was President of the New York Biological Association, being the first woman to hold that position.

January 27, 1911, in Auburn, New York, Mrs. George P. Chapin, mother of Miss A. C. Chapin, Professor of Greek.

February 11, 1911, in Norton, Massachusetts, Mr. Charles B. Caswell, father of Ann Caswell of the class of 1911, and Sarah Caswell of the class of 1912, and brother of Miss May Caswell and Miss Bertha Caswell.

CHANGES OF ADDRESS.

Miss Alice M. Fyock, 1897, 11 Higashi Ichiban Cho, Sendai, Japan.

Miss Elizabeth K. Kendall, Professor of History, care of Thomas Cook and Son, 13 Esplanade Road, Bombay, India.